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Record Supplement

for

June, 1939

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BN	Blue Note	OL	L'Oiseau Lyre
C	Columbia (CM, Masterworks Set)	P	Parlophone
CdM	Le Chant du Monde	PAT	Pathé
CPS	Contemporary Poets Series	PD	Polydor
D	Decca	SC	Swarthmore College Recordings
ERPI	Erpi Picture Consultants (Bell Telephone Laboratories)	T	Telefunken
FL	Florilège	TAC	Theatre Arts Committee Recordings
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	Gramophone Shop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		

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Vol. II

Record Reviews for June, 1939

No. 6

BACH

Bach, K. P. E: Concerto For Orchestra in D major (arr. Maximillian Steinberg). Boston Symphony Orchestra conducted by Serge Koussevitzky—2-12" discs, Nos. V-15418/9 in Set VM-559, price complete with album \$4.50.

This beautiful concerto is the work of the second son of Johann and Maria Bach, Karl Philipp Emanuel, (b.1714) who at first was destined for the law but in the year 1738 established himself in Berlin and became cembalist at the court of Frederick the Great. The version used is the one made by Maximilian Steinberg, the Russian musician, and is scored for flute, two oboes, English horn, bassoon, horn and strings. It is in three movements, Allegro moderato, Adagio and Allegro. The playing is the usual fine standard of the Bostonians, and as a work of the most gifted of Bach's sons it bridges the gap between the old classicism and the new school of that period.

Bartók: Mikrokosmos—Staccato & Ostinato. See under Collections (Columbia History of Music).

Bax: Paean. See under Collections (Columbia History of Music).

Bax: Rann Of Exile & Elgar: Speak, Music! Peter Dawson (baritone) piano accompaniment Gerald Moore, 1-10" imported disc, G-B8866 price \$1.50.

This little disc is a welcome addition to the repertoire of the concert artist. Peter Dawson's good baritone voice sounds to good advantage in these two British songs, one by Arnold Bax and the other by the late Sir Edward Elgar.

BEETHOVEN

Beethoven: Fidelio—Gott, Welch' Dunkel Hier, Recit. and air of Florestan (Act 11). Helge Roswaenge and Berlin State Opera Orchestra—Bruno Seidler-Winkler, 2 sides 1-12" imported disc, No. G-DB4522, price \$2.50.

This recording opens with a short orchestral introduction after which Florestan, unjustly imprisoned and delirious, calls for his wife Leonore. On this disc the scene is complete and Roswaenge brings his wonted artistry to this, the best version of one of the most difficult tenor arias in all opera. A while back we had another very fine version by Voelker (BP-95055) but this disc captures the excellent orchestral part more faithfully although the voice is not as luscious as on the older version.

Beethoven: Sonata No. 23 in F Minor ("Appassionata") Op. 57. Walter Gieseking (6 sides) 3-12" discs, Nos. C-69570/2D, in Set CM-365, price complete with album \$5.00.

With these discs, Walter Gieseking opens his American recording career. They are the first of a series recorded for Columbia in their New York studios, and judging from the results both Gieseking and the engineers are to be congratulated. This very popular sonata was published in 1807, was given the title "Appassionata" by the publisher Cranz, not by Beethoven. It is well known both by students and concert goers and very little need be said at this time. Beautifully played as this set is, we feel, that Gieseking has only touched the surface of this, one of the most enthralling works ever composed by Beethoven. Edwin Fischer on VM-279 came much nearer the complete realization of this difficult sonata. The piano tone is faithfully captured and the surfaces are very quiet and smooth.

Beethoven: Trio in D Major, Op. 70 No. 1 ("Geister")
(7 sides) & Minuet from **Trio in C Minor Op. 1 No. 3.** (1 side) Elly Ney Trio. 4-12" imported discs, Nos. G-DB4587/90, price \$10.00 the set (Plain album 50c additional)

The members of this trio, Elly Ney pianist, Max Staub violinist, and Ludwig Holscher 'cellist combine their talents in an excellent ensemble, and produce a superb reading of this trio with the subtitle of "Geister or Spirit". The Menuhins, Yehudi and Hephzibah, and Maurice Eisenberg gave us a recording of this work in VM-370, and good as that was it did not plumb the depths of this composition. In this new recording we feel that this has been successfully accomplished. One has only to listen to the opening of the second movement to sense this. The third movement—Presto—is played with much more spirit and this combined with a very clear and brilliant recording makes this a welcome addition to our lists.

Beethoven: Eleven Viennese Dances (3 sides) & Egmont—Incidental Music, Op 84, No. 3 Entr'act No. 2. London Philharmonic Orchestra conducted by Felix Weingartner 2-12" discs, Nos. C-69595/6D, in set CM-X133, price complete with album \$3.50.

The Eleven Viennese Dances were collected by the famous historian and teacher of music, Hugo Riemann; and have a curious history. For some time their authorship was uncertain and they were tentatively attributed to Weber, because the manuscript copy was found close to that of some dances by Weber; though differences in style and workmanship rendered this attribution rather unlikely. Later it was found that certain bars corresponded closely to bars in Beethoven's "Die Bagatellen," and that one such bar actually had "d.B." written over it. The Bagatelles were written at Mödling in the summer of 1819, and Schindler's Biography of Beethoven mentions that in that year he wrote some dances for a musical society of seven members, who played music for dancing at an Inn at Briel, near Mödling. The original manuscript of these dances was lost, but as all but one of them is scored for seven parts (4 wind instruments and 3 strings) there can be no doubt at all that these are the missing dances. There are four Waltzes, five Minuets and two Ländlers. They are of great beauty, and superb workmanship, and the dancers at Briel were certainly fortunate in their music.

The Entr'act is new to records. The playing and recording are all that one could wish and we strongly recommend these records for their novelty and interest.

Berlioz: Le Carnaval Romaine, Op. 9. Symphony Orchestra conducted by Eugene Bigot 1-12" disc, No. V-12436, price \$1.50.

Victor claims in their advance publicity that a new version of this work was badly needed. However this recording was released abroad at practically the same time that the "Pops" (V-12135) was released here. Comparing these two versions is interesting as the "Pops" is a typically "dry" recording while this is not as loud but has a more beautiful string tone and is quite "Gallic" in interpretation. The honors in a case of this kind go as usual to Sir Thomas Beecham and the London Philharmonic (C-68921D), for a reading with both life and color, being neither too heavy nor too Gallic.

Boieldieu: La Dame Blanche — Overture. Orchestra Symphonique of Paris conducted by F. Ruhlmann. 1-12" disc No. C-P69599D, price \$1.50.

Here we have another reminder of those charming French Opera-comiques which have all but vanished from the musical scene. Composed in 1825 by the time 1864 had rolled around the one thousandth performance had taken place at the Comique. America saw this work for the first time in 1833. The recording is good.

BRAHMS

Brahms; Songs of Brahms; containing: Alto Rhapsody Op. 53 (After Goethe's "Harzreise im Winter") 1-12" & 1-10" disc, & **Dein Blaues Auge, Op 59 No. 8, Der Schmied Op 19 No. 4, and Immer Leiser Wird Mein Schlummer, Op. 105 No. 2.** 1-12" disc. Marian Anderson with The Philadelphia Orchestra and Chorus of the University of Pennsylvania conducted by Eugene Ormandy. Nos. V-15408, 1919, 15409 in Set VM-555, price complete with album \$6.00.

Here is another of those peculiar combinations of works that only Victor can think up. The magnificent Alto Rhapsody superbly interpreted coupled with three leider with ORCHESTRA!

This is the only electrical version of Dein blaues Auge we have been able to trace and it occupies with Der Schmied one side of V-15409. The other side is given to Immer Leiser Wird Mein Schlummer, for which we prefer a lighter voice such as Elena Gerhardt (V-6755) or the more recent version by Elisabeth Schumann (V-1837). It seems a pity that such fine singing has to be, in the intimate field of Lieder, cluttered up by a full orchestra and thus lose all of the intimate poetry of these beautiful songs. However the Alto Rhapsody is quite another matter. Here the accompaniment was written for the orchestra. At the beginning the voice and orchestra are truly great but when they are joined on the small disc by the Male Chorus of The Choral Society of The University of Pennsylvania the effect is overwhelming. The only other available recording

of this work was done some years ago in Berlin by Sigrid Onegin and would still be a serious competitor of this new set if the soloist had not sung so consistently off key. All admirers of Marian Anderson will want this set, and while Lieder enthusiasts will be disappointed to some extent, we feel that if you do not have these selections in your library this will be a welcome addition.

Brahms: Sonata No. 2 in A major Op. 100. Emil Telmanyi (violin) and Georg Vasarhelyi (piano) 2-12" imported discs, Nos. G-DB4640/1, price \$5.00 the pair.

This sonata has been done before several times on discs. Spaulding and Benoist in VM-288 gave their interpretation which has been available for some time. Another notable version was by Busch and Serkin. The new set has a slight advantage due to the warmer violin tone of Telmanyi. The recording and balance is of the best European standard.

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Casadesus, Henri: Les Recreations de la Campagne; (a) *Sentier fleuri*, (b) *Colin-Maillard, Minuet Galant, La ronde des amours, Les bles d'or*. La Societe des Instruments Anciens, 2-12" discs Nos. C-69597/8D in Set CM-X132, price complete with album \$3.50.

This society was founded in France by the director, Henri Casadesus, in 1901 and devotes its efforts to playing music of the older type, employing the following instruments; viole d'amour, quinton, viole de gambe, basse de viole and clavecin. The present performance of this group is a composition of its founder. If you are interested in music of this type we urge you to listen to this set for performed as it is here it has a certain air of antiquity which is quite charming. The recording is good.

Casella: Serenata-Tarantella. See under Collections Columbia History of Music).

Chadwick: Quartet in E Minor. See under Griffes: Two Sketches.

CHOPIN

Chopin: Etudes, Op. 10. Edward Kilenyi (piano) 3-12" discs Nos. C-P69593/4D in Set CM-X131, price complete with album \$5.00.

This is the American pressing of these records which were made in Paris for Pathé by this gifted young artist. Two outstanding points arose upon comparing this set with the one made by Cortot several years ago for Victor (VM-398). First the remarkably fine piano tone and secondly the excellent interpretation of these studies. Cortot who is very highly thought of as an interpreter of Chopin has in all but one or two instances seemed much too brittle both in

technique and interpretation for this definitely romantic music, to us. Here we have some Chopin playing of a very high order. Some of the Etudes are outstanding in their interpretation and execution: namely the No. 1 in C major (Arpeggios) and No. 11 in E flat major (Extended Chords), No. 3 in E Minor with its wistful appealing theme is another of distinction. The piano tone has been faithfully captured and we can recommend this set to you as the best, both as to playing and interpretation.

Chopin: Valse No. 1, E flat major, Op. 18 ("Grande Valse brillante") & Ecossaises, Op. 72, No. 3—No. 1 in D major, No. 2 in G major, No. 3 in D flat major —Alexander Brailowsky (Piano) 1-12" imported disc, No. G-DB3706, price \$2.50.

This is one of the most delightful piano recordings we have ever heard. The beauty of clear and sparkling finger touch of Brailowsky is captured with remarkable fidelity: and the nuances he puts into his piquant performance of the Waltz are equally well reproduced. Notice the delicious rubato given to the phrase at the end of the repeated notes section, and how lovely is the little lyrical bit just before the recapitulation of the main tune. The Ecossaises according to some authorities have no claim to be considered of Scottish origin. While of no great import, as played on this disc by Brailowsky, they make good listening. This is a record not to be missed.

Chopin: Valse No. 7, C sharp minor, Op. 64, No. 2 & Nocturne No. 5, F sharp major, Op. 15 No. 2. Ignace Jan Paderwski (piano) 1-12" imported disc, No. G-DB3711, price \$2.50.

Here we have two popular favorites played by the veteran of the keyboard. The piano tone is typically Paderwski, and his numerous admirers who have heard him on his present tour will want this disc as a memento.

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Couperin: a) Chaconne, b) Chamboniers: Volte & Daquin: a) La Guitare, Dandrieu: b) Les Cascades. Etta Harich-Schneider, (Harpsichord) 1-10" imported disc, No. G-DA4449, price \$2.00.

Of these four pieces only one, the Daquin "La Guitare" has been recorded before, on C-17059D by Yella Pessl. The playing in the present disc is much more spirited and the tone of the harpsichord, which judging by this recording is a modern one, is faithfully captured.

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Debussy: Epigraphe Antique No. 3. See under Collections (Columbia History of Music).

Debussy: Reverie & R. Strauss: Standchen, Op. 17, No. 2 (arr. Giesecking). Walter Giesecking (piano) 1-10" disc, No. C-17138D, price \$1.00.

The popular "Reverie" of the dance bands finds its way to discs in its original form. This is another of Mr. Giesecking's American recordings, of which he is so enthusiastic, and coupled with the lovely serenade of R. Strauss we have a good buy if the radio has not killed "Reverie" or you have no objections to "arrangements."

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Delibes: Le Roi l'a Dit—Overture. London Philharmonic Orchestra conducted by Constant Lambert. 2 sides, 1-12" imported disc, No. G-C3080, price \$2.00.

This is continuing the series of these charming overtures of these almost forgotten French Opera-Bouffes which our parents and grandparents enjoyed so thoroughly. The only available versions date back a few years, those by Goosens (G-B3942) and Treep (C-D17205) making this a most welcome replacement.

Delius: Two Aquarelles (arr. E. Fenby) & Air and Dance. Boyd Neel String Orchestra conducted by Boyd Neel. 1-12" imported disc, No. D-X147, price \$2.00.

This is a first recording of these two works of the late Frederick Delius. The two Aquarelles were transcribed during Delius' lifetime by Eric Fenby, who acted as amanuensis to the blind composer. They come from two unaccompanied part-songs without words, described by the composer as, "To be sung of a summer's night on the water." The Air and Dance is entirely Delius' work and was written in 1915. This disc makes a very welcome addition to the recordings of this composer. The recording is good and will be greatly admired by those who like "atmospheric" music.

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Dohnanyi: Quartet No. 2, in D flat major, Op. 15. The Roth String Quartet 3-12" discs Nos. C-69584/6D in Set CM-367, price complete with album \$5.00.

This quartet is still available on VM-90 by the Flonzaley Quartet. This work was composed in 1907 and is one of Dohnanyi's best efforts in the field of chamber music. Differing somewhat from the standard quartet it is in three movements: Allegro, Scherzo and Adagio. The work has a distinct leaning to the romantic school of the late 19th century, and unlike his other creations, which have attempted to break from this school, it is of his best while the others are only second best. The performance of the Roths while having the advantage of modern recording does not capture the feeling of this work as the older version did, altho made soon after the introduction of electrical recording.

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Duparc: Lamento (Th. Gauthier) & a) Extase, b) Sérénade Florentine (Jean Lainer); La Vague et la

Cloche (Francois Couppee) & Testament (A. SyL vestre) Charles Panzéra (baritone) with piano accompaniment by Mme. Panzéra-Baillot, 2-12" imported discs Nos. G-DB5084/5 respectively, price \$5.00 the pair.

The songs of Henri Duparc are becoming more familiar in this country, due, no doubt, to the part the Gramophone is playing in our cultural life. Here we have five songs beautifully sung and interpreted by the eminent Panzéra with sympathetic accompaniments which we feel that all who delight in great artistry will want to possess.

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Elgar: Sospiri, Op. 70. See under Collections (Columbia History of Music).

Elgar: Speak, Music! See reverse side of Bax: Rann of Exile.

Falla: Homenaje. See under Collections (Columbia History of Music).

Francaix: Sonatine (1934). Josef Gingold (Violin) and Liza Elman (Piano). 2 sides, 1-12" disc No. FRM-25, price \$1.75.

This is the fourth major work of the brilliant young French musician who has been likened to Mozart to make its appearance in a very short time. The work plumbs no great depths but is interesting from a contemporary viewpoint. The artists give a very fine interpretation, collaborating expertly, and in passing we might mention that Miss Elman is a sister of the Famous Mischa. The recording is excellent and we can recommend this disc as a fine example of contemporary music.

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Glinka: Russian And Ludmilla—Overture, See under Collections (Boston "Pops" Concert).

Granados: Goyescas—Intermezzo, See under Collections (Boston "Pops" Concert).

Griffes: Two Sketches (Based on Indian Themes) (3 sides) & Chadwick: Quartet in E Minor—2nd Mvt. Andante Semplice (1 side) The Coolidge Quartet 2-12" discs Nos. V-15416/7 in Set VM-558, price complete with album \$4.50.

Of the two sketches one, the first, has been recorded before by the Kreiner String Quartet on (FRM-5). These sketches are based on American Indian Themes. The first is from the Chippewa tribe, a Farewell song, but the second as far as we know has not been identified. The second movement of Chadwick's fourth string quartet is in E Minor, and reflects the impress of Negro folk melody upon American music. The recording is clean with a good balance between the instruments.

Haba: Duo for Two Violins—1st Mut. See under Collections (Columbia History of Music).

Handel: Concerto Grosso in D, Op. 6 No. 5. Hermann Diener and His Collegium Musicum. 4 sides, 2-12" imported discs, Nos. G-C3065/6, price \$4.00 the pair.

The organization here represented is new to discs, and these, the first we have heard, show it to be one which we hope will make many additions to the catalog. The concerto is in six movements, the first three being on G-C3065 and the last three on G-C3066. The balance is generally good with the harpsichord standing out well in the last movement. This concerto is available by the Boyd Neel Orchestra (D-25662/5) but the present recording is much to be desired. The string tone being especially noteworthy.

Hindemith: Scherzo for Viola & 'Cello. See under Collections (Columbia History of Music).

Ireland: Phantastic Trio in A Minor (In one movement). 3 sides, The Grinke Trio (Frederick Grinke violin, Florence Hooton 'Cello, Kendall Taylor piano) & Holy Boy (For 'cello and Piano) 1 side, Florence Hooton 'cello and Ross Pratt piano, 2-12" imported discs, Nos. D-K899/900, price \$4.00 the pair.

John Ireland (b. 1879) is not well represented on records and these two selections are of interest. The Phantastic Trio winner of the Cobbett prize in 1908 for a chamber work in one movement, is the first work which the composer acknowledges as representative. Its one movement is allegro with a short slow passage suggesting a bridge between the two sections. It is a pleasant and easy to hear work with clear themes and simple melody. The Holy Boy is from 1917 and is an arrangement of a piano prelude. The recording is good and clear and the artists give a most satisfactory performance.

Liszt: Oh! Quand Je Dors & Wagner: Wiegenlied—"Schlaf ein, holdes kind." Elizabeth Schumann (soprano) with Orchestra conducted by Walter Goehr 1-12" imported disc No. G-DB3654 price \$2.50.

This is another of those delightfully sung discs which Mme. Schumann records with such regularity. The Liszt song once done so beautifully by the late Emmy Destin is almost eclipsed but not quite by this version. Mme. Schumann sings this song in French while the other side Wagner's Wiegenlied is sung in German. This is a first recording of this little known song by Wagner and reveals his talent in a lighter mood. Both the recording and singing are up to Mme. Schumann's usual standards and we can recommend this disc as a fine addition to your collection of lieder.

McDONALD

McDonald: Concerto for Two Pianos and Orchestra, Leopold Stokowski and The Philadelphia Orchestra,

Jeanne Behrend and Alexander Kelberine, 6 sides 3-12" discs Nos. V-15410/2 in Set VM-557, price complete with album \$6.50.

Here is, for the first time, a complete major work of Harold McDonald with superb recording and interpretation to recommend it. This work should have universal appeal both to the modernist and the conservative.

Quoting from the words of the Composer, "My Concerto for Two Pianos was written in the summer of 1936 while I was in Maine. In form it makes many departures from the conventional design, especially in the last movement, which is a Jaurezca. In some sections I have sought to develop a style of tonal fabric in which the solo instruments serve as a part of the orchestra. In other sections I have used the more conventional dialogue between soloists and orchestra.

"My purpose in the introduction of these unconventional devices and in the use of relatively heavy orchestration throughout was to create a 'work for orchestra with decoration in the solo instruments', rather than to use the orchestra as a background for the soloists. This conception of the Concerto derives from a similar treatment which I have observed among many of the Mexican concert-bands and where the soloists role is relatively unimportant when compared with the Concerto of European tradition." This work is in three movements: Molto moderato, Andante Espressivo, on a set of free variations on an original theme, and the last is in Hispanic-American style, marked Jaurezca, a dance of Northern Mexico.

Mahler: Ich atmet'. See under Collections (Columbia History of Music).

MARKEVITCH

Markevitch: Le Nouvel Age, Orchestral Suite Introduction et Ouverture, Adagio, Hymne 6 sides, 3-12" imported discs, Nos. G-DB5072/4, price \$7.50 the set.

L'Envol d'Icare, Suite for Ballet; a) Prélude b) Les Jeux d'Icare, Icare et les Oiseaux, Méditation et Envol d'Icare, Envol et chute d'Icare, Mort d'Icare. 6 sides 3-12" imported discs, Nos. G-DB5069/71, price \$7.50 the set. Both played by Orchestre National Belge (Société Philharmonique de Bruxelles) conducted by the Composer.

Igor Markevitch was born at Kiev on July 27, 1912 of Russian parents. When the first rumblings of the revolution broke out the family fled to Switzerland. At the age of 13 Markevitch enrolled in Mme. Boulanger's class of composition but after two weeks this pedagogue dismissed him for as she said he had a natural science with chords and figurations. His career has been very full and interesting despite his youth. Diaghilev upon hearing some of

his music said, "I like his music, because I hear in it the quickening of a new generation which militates against the misconcepts of later years." He commissioned him to write a composition for his troupe. This was a piano concerto which had its première in London at one of the Covent Garden seasons.

L'Envol d'Icare had its première at Paris on June 25, 1933. The suite was written with Serge Lifar in mind, but was performed without the action. It is formed of different movements clearly linked. *Sacre* is suggested but the technique is different. The theme is not important; the polyphony consists in long melodic motifs which unwind, the one above the other, with great independence. Much use is also made of development by augmentation with a kind of basso ostinato of rhythmic design. This music has no resemblance to any other and any infrequent suggestions stem from the Far East or the Middle Ages. During the latter part of the ballet one is reminded of the Javanese gamelan in the noise of the battery of gongs. Singular and novel orchestration is employed such as giving the melodic role to certain instruments while others act as highlights. The second flutes playing in the high register to correct the deviations which the ear attributes to high and sharp sounds. One eminent French critic has said that it will be at least ten years before the richness and novelty of the music will be appreciated. It is naked music, brilliant and clear as a diamond, reflecting a sensibility, virginal and intense.

This music has never been performed to date in this country so we are able to offer both a novelty and première at this time. The Brussels Philharmonic plays with great gusto and under the composers sensitive direction we feel that we have an authentic recording of one of the most interesting of contemporary composers. *Le Nouvel Age* dates a bit later and is of similar design and orchestration.

The recording is full and clear and a fine sense of balance is achieved. Certainly a "must" for all who are interested in contemporary moderns and a worthwhile addition to Gramophonic literature.

Milhaud: Symphony (Serenade) No. 3. See under **Collections (Columbia History of Music).**

✓ MOZART

Mozart: Concerto in C for Piano and Orchestra K. 503. Kathleen Long and The Boyd Neel Orchestra conducted by Boyd Neel. 8 sides, 4-12" imported discs Nos. D-X229/32, price \$8.00 the set. (plain album 50c additional)

This is a first recording of this rather infrequently played concerto which dates from the year 1786 just after the opera "Le Nozze di Figaro". As compared with the eleven important concertos composed during the two preceding years, it is more restrained in expression. There is less

emphasis on contrasts than before, and more of that wavering between the major and the minor key, which seems to put the music into a kind of half light. Technically it is one of the most difficult concertos to play, and praise must go to Kathleen Long for her meritorious execution. We must also commend all the players for the excellent way in which the unusual character of this work is realized. There are the usual three movements: Allegro maestoso, Andante and Allegretto. The recording is excellent and this is a set to be prized by all Mozartians as well as just plain music lovers.

Mozart: Fantasia in C Minor (K.475). Webster Aitken (piano) 1-12" disc No. GT-12132 price \$1.50.

With this, and the Schubert Sonata listed below, we note the debut on discs of one of the outstanding of the younger generation of American pianists. Mr. Aitken is a native of California and made his debut in Vienna in 1929.

This Fantasia was once announced "in preparation" by Harry Cumpson but naught came of that and here we have a very fine interpretation of this work, played with great artistry. The piano tone is excellently captured. A record to be added to your Mozart collection without delay.

Mozart: Rondo in A Minor K. 511. Elly Ney (piano) 2 sides 1-12" imported disc, No. G-DB4620, price \$2.50.

We are hearing a lot of this number this season on the concert platform but this month it makes its debut on discs. One of three Mozart rondos, only the one in F major K. 494 generally used for the finale to the Sonata in the same key (K.533), has been recorded before. The A minor is by far the best of the three and is indeed a most lovely little work. The wistful tune with which it opens is followed by a section of contrast in which a little regretful chromatic phrase—familiar in other works of Mozart is especially haunting. On part 11 the music goes into the major but is still tinged with sadness, which the more elaborate presentation of the Rondo tune does not remove. The Coda is remarkable for the menacing bass figure that makes its appearance and the pathetic reply given by the treble.

Paderwski (V-15421) gives his interpretation made in 1937 on this month's list but we feel that Elly Ney's performance is more in the Mozartian spirit and therefore all true lovers of Mozart will prize her version more highly.

Mozart: Sonata No. 39, in B flat Major, K.454. Magda Tagliafero (piano) & Denise Soriano (violin). 2-12" discs Nos. V-P69593/4D in Set CM-X131, price complete with album \$3.50.

Several years ago Heifetz and Bey recorded this sonata in VM-343. At that time it was remarked that the balance was poor between the soloists. However in this new set the balance is excellent but despite the better recording we prefer the Heifetz version.

Pfitzner: **Sonata in F sharp Minor, Op. 1**, for Violin-cello and Piano. Ludwig Hoelscher ('cellist) and Ludwig Funk (piano) 3-12" imported discs Nos. DB4629/31, price \$7.50 the set.

This is the first recording of Pfitzner's Op. 1 to reach the discs. It is in four movements, well written, and melodious. The artists are both well qualified for their tasks and a very beautiful recording with a fine balance between the instruments is the result. Little of Pfitzner (b. 1869) has reached the American public either on discs or in the concert room, therefore it is fortunate that we can offer this fine interpretation of the Sonata at this time. Again we mention the fine tone and the excellent ensemble of these two artists.



Ravel: **Alborado Del Gracioso (Miroirs No. 4)**. Walter Gieseking (piano) 1-10" disc, No. C-177137D, price \$1.00.

Last month we had a very fine interpretation of this popular work of Ravel by Sanroma (V-4425) recorded here. Now we have the same selection with a much more beautiful tone and finer interpretation from Gieseking. The Gramophone in speaking of this record said that the artist had never before shown to such perfection his amazing command of tonal "color," ranging from faint polyharmonic washes to such vigorous splashes as those at the end of the piece. This is a very live performance and the recording is excellent.

Ravel: **Shéhérazade—La Flute enchanté**. See under Collections (Columbia History of Music).

Rivier: **Petite Suite pour Hautbois, Clarinette et Basson**. Trio D'Anches de Paris 2 sides, 1-12" imported disc No. G-DB5083, price \$2.50.

Jean Rivier (b.1896) is a name new to discs, and we believe this is the first import of any of his works. He studied at the Paris Conservatory with J. Gallon and G. Causade winning the first prize for counterpoint and fugue. This is a very charming little work in four parts; a) Humoresque, b) Idylle, c) Valse, d) Départ, expertly played by Myrtile Morel, oboe, Pierre Lefebvre, clarinet and Fernand Oubradous, bassoon who call themselves the Trio d'Anches de Paris. Beautiful playing, clear recording and an interesting composition make this a very interesting disc for chamber musicians.



Schönberg: **Das Buch der hängenden Gräten—Nos. 5 & 12**. See under Collections (Columbia History of Music).

SCHUBERT

Schubert: **Sonata in C Minor (Op. posth)**. Webster Aitken (piano) 3-12" discs Nos. GT-12129/31 in set MS-9, price complete with album \$5.00.

This is the only recording of this sonata available on discs. A vote of thanks must go to Gamut and Mr. Aitken for their splendid achievement. Apart from one or two slight surface blemishes in the review copy, this set is outstanding for tonal quality and beautiful playing.

Schubert: **Symphony No. 5 in B flat Major**. Sir Thomas Beecham conducting the London Philharmonic Orchestra (7 sides) & **Rosamunde: Entr'act No. 2 and Shepherds Melody** Sir Hamilton Harty and the Halle Orchestra (1 side), on 4-12" discs Nos C-69576/9D in Set CM-366, price complete with album \$6.00.

✓
The B flat Symphony was written in 1816 for an amateur orchestra which grew out of a string quartet in which Schubert played the viola. This orchestra played at the home of Otto Hatwig in the Schottenhof. The Symphony is scored for Two-Violins, Viola, 'Cello and Bass, Flute, two Oboes, two Bassons, two Horns-only, that is there are no Clarinets, Trumpets, Trombones or Drums. Why these instruments should be omitted is a question that has never been solved. It may have been that there were no good performers available at the time of the performance. It was not until the 1st of February, 1873 at the Crystal Palace, England that the first public hearing took place. The lack of mature technique is more than made up in color, spontaneous and beautiful melody and rich harmony. The recording is well accomplished with a really "elegant" reading by the conductor. The spirit of old Vienna is in this symphony and we do not hesitate to recommend it as being the most stylish and the best recording of this delightful work on discs.



Strauss, Eduard: **Doctrinen Waltz**. See under Collections (Boston "Pops" Concert).

Strauss, J: **The Emperor Waltz, Op. 437**. Berlin State Opera Orchestra conducted by Leopold Ludwig. 2 sides, 1-12" imported disc, No. PD-15199, price \$2.50.

For those who have not already an Emperor Waltz in their collection we recommend this disc as being superior to any we have heard both as to interpretation and recording.

R. Strauss: **Der Burger als Edelmann—Intermezzo**. See under Collections (Columbia History of Music).

R. Strauss: **Don Juan, Op. 20**. The Saxon State Orchestra conducted by Karl Böhm. 2-12" imported discs Nos. G-DB4625/6, price \$5.00 the pair.

This recording must be heard to be fully appreciated. The clarity and definition is astounding. This orchestra is favored with some of the cleanest recording and under the sensitive direction of Dr. Böhm we have a really first rate recording of this popular tone poem of Strauss.

R. Strauss: *Standchen*, Op. 17 No. 2, see reverse side of Debussy: *Reverie*.

TCHAIKOVSKY

Tchaikowsky: *Eugen Onegin*—Polonaise, See under Collections (Boston "Pops" Concert).

Tchaikowsky: *Serenade in C major*, Op. 48. The B. B. C. Symphony Orchestra, conducted by Sir Adrian Boult. 6 sides, 3-12" discs Nos. V-12430/2 in Set VM-556, price complete with album \$5.00.

This work was composed in 1880 and was performed at the Moscow Conservatory in that year; but its first public hearing was on January 16, 1882 at Moscow, under Erdmannsdorfer's direction, when the music achieved a considerable success. Three years later Dr. Leopold Damrosch performed it in New York at a concert of the Symphony Society. It is in four movements, of which the second is perhaps the best known.

I Mvt. *Tezzo in Forma di Sonatina*, of which the main body is an Allegro moderato in 6-8 time with the energetic theme announced by the full string band, forte.

II Mvt. *Waltz (Moderato Tempo di Valse, G major 3-4)*. The first violins lead off with the principal theme, *dolce e molto grazioso*.

III Mvt. *Elegy (Larghetto elegiaco, D major 3-4)*. The wistful opening is followed by a more animated middle section; then all the players adjust their mutes and repeat the section with heightened color. (There is a faint suggestion of the Finale of the *Pathetic* in the muted sforzando chords of the violins above the reiterated D of the 'celli and double basses).

IV Finale.—(*Thema Russo*) The last movement is based on a Russian folk-tune, and, for good measure, Tchaikowsky throws in a second one—the subject of the slow introduction to the Finale (Andante, G major, 2-4) for the muted violins, which is derived from a song that is said to belong to the district of Ma kartev. The merry chief theme of the movement begins its main portion, *Allegro con spirito*, C major in the first fiddles. This is described in Balakireff's collection as a street song of the district of Kolomna. Just before the close of his Finale,

Tchaikowsky recalls, in augmentation, the broad song theme of the introduction of his first movement. But the jolly form of his principal folk-tune brings an exuberant end. There has been no adequate representation of this work available for quite some time and this recording is a most welcome addition to the literature of recorded music. The recording is clean and clear, and Sir Adrian gets an excellent performance from his B. B. C. men.

Tchaikowsky: "The Sleeping Princess". Sadler's Wells Orchestra conducted by Constant Lambert, 6 sides, 2-12" imported discs Nos. G-C3081/3, price \$6.00 the set. (plain album 50c additional)

"The Sleeping Princess", as every good balletomane knows is the version used at the famous London theatre Sadler's Wells for their production of Tchaikowsky's Suite for Ballet or as part of it is known in this country "Aurora's Wedding." There are thirty numbers to the complete suite and in this recording we have the following: Introduction and No. 4—*Fée des Lilas sort de sa Cachette*, on C-3081, side 1, while side 2 gives us No. 3, *Variations*. C-3082 gives us the following: Nos. 6 & 8, the *Waltz* and *Pas d'Action*, C-3083 gives us Nos. 22 & 23 and Nos. 29, *Variations & Pas de Caractere* and *Finale: Mazurka, Andante Molto Maestoso*. These records are well recorded and the gifted young conductor is associated with the Sadler's Wells productions so we feel that we have some authentic recordings in these records.

Varèse: *Octandre*—3rd Mvt. See under Collections (Columbia History of Music).

WAGNER

Wagner: *Lohengrin*—*Euch lüften die mein klagen*, see reverse side, *Die Walküre*—*Du bist der Lenz*.

Wagner: *Die Walküre*—*Du Bist Der Lenz*, Act I. & *Lohengrin*—*Euch Lüften Die Mein Klagen*, Act II. Kirsten Flagstad with The Philadelphia Orchestra conducted by Eugene Ormandy 1-10" disc, No. V-1901, price \$1.50.

On this record we feel that the recorders have more faithfully captured the beauty of Mine. Flagstad's magnificent voice, than on any disc yet issued. This is especially true of Sieglinde's "Du bist der lenz", which is the first time Mine Flagstad has recorded any of this beautiful role. The "Euch lüften die mein klagen" would be better if the artist had not used quite so much voice. The singing and playing are excellent.

Wagner: *Die Walküre*—*Brünnhildes Bitte an Wotan; War es so schmählich*, Act. III. Marta Fuchs and The Berlin State Opera Orchestra conducted by Bruno Seidler-Winker, 2 sides 1-12" imported disc, G-DB4555, price \$2.50.

This disc is of the utmost importance to all Wagnerites as it is the first time that the second side has been recorded. Adding to that we have a new interpreter of the Wagnerian heroines, Marta Fuchs, who is widely acclaimed for her compelling interpretations of the Brünnhilde and Isolde both at Covent Garden and on the continent. Miss Fuchs is the possessor of a beautiful voice of velvety texture which she uses with great artistry. The excerpt on side one is the same as that which Frida Leider recorded several years ago on side 9 of VM-27. The present disc opens with an orchestral introduction and the question "War es so schmählich", and ends with the words, "dein trautestes Kind." Then there is a cut before we come to the passage in which Brünnhilde attempts to justify her defence of Siegmund to Wotan with the words, "Weil fur dich" up to, "Trotz' ich deinem Gebot." The warm voice of Fuchs and the very fine playing of the orchestra make this a "must" for all Wagnerites.

Wagner: Wigenleid. See reverse side of Liszt: Oh quand je dors.

Von Weber: Invitation To The Waltz, Op. 65 (Orchestrated by Berlioz) Toscanini and The B. B. C. Symphony, 1-12" disc, No. V-15192, price \$2.00.

Here we have Toscanini at his best and a first class recording of this popular selection known to all devotees of the ballet as "Le Spectre de la Rose". Berlioz's orchestration is usually used, but this is the first time Victor has had straight unadulterated version in the catalogue. Compare this with the version made by Stokowski (V-15189) and for beauty and elegance this disc by Toscanini will carry off the honors.

White, Paul: Five Miniatures. See under Collections (Boston "Pops" Concert).

Wieniawski: Légende, Op. 17. Yehudi Menuhin and The Concerts Colonne Orchestra conducted by Georges Enesco. 2 sides 1-12" disc No. V-15423, price \$2.00.

Wieniawski, one of the great virtuosos of the last century, wrote some very pleasant and tuneful music, not of any great depth, but of more worth than the display pieces of the "Fireworks" type.

This Légende is of an elegaic nature, and the violin melody is colored by a slender accompaniment from the orchestra. Menuhin gives a warm and sympathetic rendition of the music, and the recording reflects a very gracious violin tone, even in the difficult passages of double stopping. This is the first recording of this work with orchestra and the result is extremely good.

Williams: Communion Service in G minor—Kyrie. See under Collections (Columbia History of Music).

COLLECTIONS:—

BOSTON "POPS" CONCERT

Glinka: Russian and Ludmilla—Overture (V-4427)

Granados: Goyescas — Intermezzo & Tchaikowsky: Eugene Onegin—Polonaise (V-12429)

Strauss, Eduard: Doctrinen Waltz, Op. 79. (V-12428)

White, Paul:—Five Miniatures—1. By The Lake, 2. Caravan Song & 1. Waltz of a Teenie Doll, 2. Hippopotamus Dance, 3. Mosquito Dance (V-4429)

Deep River (arr. Burleigh-Jacchia) & Nobody Knows The Trouble I've Seen (arr. Jacchia) (V-4428)

Boston "Pops" Orchestra — Fiedler. 3-10" and 2-12" discs Nos. V-4427/9, 12428/9 in set VM-554, price complete with album, \$6.50.

This odd assortment of various merit, the compilers of the volume would want you to believe, is a night at the famous summer Boston institution known as the "Pops". Don't you believe it. However, several of the discs are worthy of note. The Russian and Ludmilla Overture, is excellent. The beautiful Intermezzo from Granados lovely Spanish Opera Goyescas is well played and coupled with the Polonaise from Tchaikowsky's Eugene Onegin is a good disc. The Strauss here represented is the third and youngest of the Viennese Waltz combine. White's Mosquito Dance was done on V-4319 by the same Orchestra.

The Columbia History of Music By Ear and Eye, Volume V—Music in the Twentieth Century. Edited by Percy Scholes, 16 sides, 8-10" discs, Nos. C-DB-1300/15 in Set CM-361, price complete with album and booklet, \$10.00 (Parcel Post prepaid to any part of the U.S.A.).

Elgar: Sospiri, Op. 70. String Orchestra & Harp conducted by Walter Goehr. **R. Strauss: Der Burger als Edelmann—Intermezzo.** Symphony Orchestra conducted by Malcolm Sargent. (C-DB1300).

Debussy: Epigraphe Antique No. 3. Max Pirani & Eric Grand (piano 4-hands). **Ravel: Shéhérazade—La Flute enchantée.** Rose Walter (soprano, in English) with orchestra. (C-DB1301).

Vaughan Williams: Communion Service in G minor—Kyrie. Westminster Abbey Choir conducted by Ernest Bullock. **Bax: Paean.** Harriet Cohen (piano). (C-DB1302).

Mahler: *Ich atmet' einen Linden Duft.* Charles Kullman (tenor, in English) with orchestra conducted by Sargent. **Schönberg:** *Das Buch der hängenden Gärten, Op. 15—Nos. 5 & 12.* Erica Storm (soprano, in German) with piano. (C-DB1303).

Milhaud: *Symphony (or Serenade) Nos. 3.* Chamber Orchestra conducted by Walter Goehr. **Casella:** *Serenata-Tarantella.* Chamber Ensemble (violin, 'cello, clarinet, bassoon, trumpet). (C-DB1304).

Hindemith: *Scherzo for Viola & 'Cello.* Paul Hindemith & Emanuel Feuermann. **Falla:** *Homenaje (for the Tomb of Debussy).* Albert Harris (guitar). (C-DB1305).

Stravinsky: *Les Noces—2nd Scene (Excerpt).* Vocal Quartet & Chorus (in English) with Percussion Orchestra conducted by Stravinsky. **Bartók:** *Mikrokosmos—Staccato & Ostinato.* Béla Bartók (piano). (C-DB1306)

Varèse: *Octandre—3rd Mvt.* Chamber Orchestra conducted by Walter Goehr. **Hába:** *Duo for Two Violins in the Sixth-Tone System—1st Mvt.* Weismeyer & Stein. (C-DB1307)

The Fifth (and final) Volume in the Columbia History of Music has been so long a-borning and so much evident pains have been taken with its preparation that it is unkind to review it as briefly as must be done here, and as unenthusiastically as I must from a hearing of the discs themselves. Admittedly it is highly difficult, if not quite impossible, to give a clear picture of twentieth-century music on the short space of sixteen ten-inch record sides. Mr. Scholes has made a brave attempt, but it cannot be said to be successful. Many of the composers are poorly represented by the choice of works given here, and the choice of composers themselves is often open to debate. Almost as serious, at least from the record buyer's point of view, is the fact that several of these works have been recorded before and their inclusion here seems a quite unnecessary duplication. This of course is not true of the following, all recorded for the first time: Debussy's *Epi-graphe Antique*, Vaughan Williams' *Kyrie*, Bax's *Paeon*, the Mahler and Schönberg songs, the Milhaud and Casella chamber orchestral works, Hindemith's *Scherzo* (written especially for this collection), Falla's *Homenaje*, the Bartók piano pieces, and Hába Duo. At the set's best, several of the discs are quite interesting (notably C-DB1303/4/5) and the whole album undoubtedly will be put to good use

in educational work. One feature calls for unreserved praise and that is the seventy-two page accompanying booklet, handsomely illustrated with both pictures and thematic quotations, and dealing extensively with the problems of modern harmony, later romanticism, impressionism, polytonality, atonality, expressionism, extremism in instrumental treatment, microtonality, and the jazz influence.

FOLK MUSIC

Flamenco: *Casa Cunam & Juan Palomo* sung by Angelillo V-38628.

Bajo un nuevo sol & Ya no te quiero, sung by Angelillo V-38629.

Saetas & Alegrías, La Nina de los Peines with Trumpets, Cornets, Drums and Guitar accompaniments C-412M.

Seguidillas & Peteneras, La Nina de los Peines with Guitar accompaniment C-413M. Each record 75c.

This music grows on one and if you are not familiar with the Spanish Flamenco (Gypsy) music you should lose no time in making its acquaintance. The artists, Angelillo who is the most popular male interpreter of this music, and La Nina de los Peines (The Woman with the Spanish Combs) are highly gifted.

Scandinavian Folk Dances (Collected by the Ling Association). Folk Dance Orchestra conducted by Victor Olof. 6 sides, 3-10" imported discs, Nos. G-B8838/40, price \$4.50 the set (plain 3-pocket album 50c additional).

CONTENTS: *Shoemaker* (1st series), *Hornfiffin* (2nd), *Norwegian Mazurka* (3rd), *Mangling* (2nd) (G-B8838); *Little Man in a Fix* (1st), *Sextur* (3rd), *Gallopink* (2nd) (G-B8839); *Varsovienne* (1st), *Feder Mikkel* (3rd), *Mallebrok* (3rd), *Lot is Dead* (3rd) (G-B8840).

There is some good music here and a collection of popular Scandinavian folk dances is badly needed on discs, but the performances are very routine and make excessive use of an accordion. Effective, no doubt, for actual dancing, this set has little of the general musical interest of so admirable a series as the English folk dances conducted by Ronnie Monroe on G-B8685/7 and G-B8732 (reviewed in the Record Supplement for September 1938).

DICTION

Choral Verse Speaking. Nevill House (Eastbourne) Verse Speaking Choir, directed by E. L. Laming, 4 sides, 2-10" imported discs, Nos. G-B8801 & G-B8857, price \$3.00 the pair.

"How Far Is It To Bethlehem?" (Frances Chesterton) The Blackbird's Song (Henry Kingsley) The Children's Bells (Eleanor Farjeon) "Where Do The Gypsies Come From?" (H. H. Bashford), A Dirge For A Righteous Kitten (Vachel Lindsay), from "The Goblin Market" (Christina Rosetti) (G-B8801). Sleeping Sea (John Freeman) Now The Hungry Lion Roars (Shakespeare), The Akond of Swat (Edward Lear), Five Eyes (Walter De La Mare) Marching Song (Thomas Hardy) (G-B8857).

Several excerpts and short poems recited in a very charming and interesting manner by another Speaking Choir from the south of England.

The Individualists (Members of the Association of Teachers of Speech and Drama), directed by John Laurie. 2 sides 1-10" imported disc, No. G-B8870, price \$1.50.

Horses On The Camargue (Roy Campbell), On The Beach At Night (Walt Whitman), Death Shall Have No Dominion (Dylan Thomas).

These selections are recorded by a group of adults.

Topaz (Marcel Pagnol) Abriged Drama. Andre Lefaur, Pauley, and Jeanne Provost of Le Theatre des Varietes. 8 sides, 4-10" imported discs, Nos. PAT-X92005/8, price \$6.00.

This is a re-listing of our previous import of these famous French artists.

CIVIL WAR SONGS

Songs Of The South. Frank Luther & Zora Layman with the Century Quartet. 8 sides, 4-10" discs, Nos. D-2421/4 in Set D-45, price complete with album \$1.90.

CONTENTS: The Bonnie Blue Flag, My Maryland, Cheer Boys Cheer, Lorena, Eating Goober Peas, Here's Your Mule, All Quiet Along The Potomac Tonight, Ever Of Thee I'm Fondly Dreaming, Rose Of Alabama, Bonnie Eloise, A Life On The Vicksburg Bluff, Lilly Dale,

When This Cruel War Is Over, Who Will Care For Mother Now?, Stonewall Jackson's Way, The Cavaliers of Dixie, Stonewall Jackson's Requiem.

Songs from the Old South, some which may be familiar to you but all make pleasant listening. The origins of some of these songs will surprise you for few are the products of Southern writers.

Songs Of The North. Frank Luther & Zora Layman with the Century Quartet. 8 sides, 4-10" discs, Nos. D-2425/8 in Set D-46, price complete with album \$1.90.

CONTENTS: The Battle Cry Of Freedom, Marching Along, We are Coming, Father Abraham, 300,000 More, Grafted Into The Army, Hard Crackers Come Again No More, Tenting Tonight On The Old Camp Ground, Just Before The Battle Mother, Just After The Battle, When Johnny Comes Marching Home Again, Brother Tell Me Of The Battle, The Dying Volunteer, The Vacant Chair, Tramp Tramp Tramp, Oh Wrap The Flag Around Me Boys, Sleeping For The Flag, Columbia The Gem Of The Ocean, The Faded Coat Of Blue, The Battle Hymn Of The Republic.

More numerous and sentimental songs of the Civil War period.

Misc. June Discs not to be reviewed.

Lina Aimaro—Soprano with Orchestra, Lucia—Ardon GI'Incense (Mad Scene) (Donizetti) & Rigoletto—Caro nome (Verdi) C-69489D, \$1.50

Augustana Choir—Henry Veld conducting, Rarely Comest Thou ("A Song" Shelly—Cain) V-1902, \$1.50

Fedor Chaliapin assisted by Jean Bazilevsky (piano) and L. Schwartz (Violin), Doubt (Glinka) & Night (Russian Folk Song) V-15422, \$2.00

Charles M. Courboin playing the Wanamaker Organ, Sonatina (From Cantata No. 106. Bach-Guilmant) & Choral Prelude—Christ Lag In Todesbanden V-15420, \$2.00

Don Cossack Choir directed by Serge Jaroff, Dir Singen Wir (Kastalsky) & Die Nachtigall (Alabieff) sung in Russian C-17136D, \$1.00

Igor Gorin—Baritone with Orchestra, Il Barbier di Siviglia—Largo al factotum (Rossini) & Non è ver (Tito Mattei) V-12437, \$1.50

Boston "Pops" Orchestra, America (Smith-Carey) & The Star Spangled Banner (Key-Smith-Arnold) V-4430, \$1.00

The Best of the New Imported and Domestic POPULAR RECORDS

SONGS OF CALIFORNIA

Songs Of Old California. Frank Luther & Zora Layman with the Century Quartet. 8 sides, 4-10" discs, Nos. D2472/5 in Set D-49, price complete with album \$1.90.

CONTENTS: On The Banks Of The Sacramento, Sailing For San Francisco, Jackson, Cielito Lindo, The Night Is Serene, Joe Bowers, Santy Ana, Adelita, Four Little White Doves, Linen Clothes, Seeing The Elephant, Hangtown Gals, The Hammock, A Teamster's Song, The White Hawk, Sweet Betsy From Pike, Little Ah Sid, Clementine, Abalone.

A collection inspired no doubt by the recent Exposition at San Francisco. Pleasingly sung.

MUSICAL SHOWS AND FILMS

10 Inch Discs — 75 Cents Each

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Gray Gordon and his Tic-Toc Rhythm Orch. V-26242

"World's Fair Edition Of The Cotton Club Parade"

Don't Worry 'Bout Me & (And The Angels Sing)
—Kate Smith V-26235

"New Grand Terrace Review"

If It's Good & (Class Will Tell)
—Jack Teagarden and his Orchestra B-8373

"Naughty But Nice"

I'm Happy About The Whole Thing & Corn Pickin'
—Maxine Sullivan with Claude Thornhill and Orch.
V-26237

"Rose Of Washington Square"

Rose Of Washington Square & (The Siren's Song)
—Benny Goodman and his Orchestra V-26230

PATRIOTIC SONGS

Patriotic Songs For Children. Bing Crosby with Chorus & Frank Luther with the Century Quartet. 6 sides, 3-10" discs, Nos. D-2400, 2476/7, price complete with album \$1.30.

CONTENTS: God Bless America (Irving Berlin), The Star Spangled Banner (Key), Bing Crosby with John Scott Trotter and his Orchestra and Max Terr's Mixed Chorus, America (Smith), America The Beautiful (Bates), Hail Columbia (Hopkinson), Columbia The Gem Of The Ocean (Becket), Frank Luther with the Century Quartet.

An excellent collection of American patriotic songs sung for children.

VOCAL RECORDS

There's Nae Luck Aboot The House & It's The Same The Whole World Over

Ella Logan with Bill Harty and his Orchestra B-3864

SWING CLASSICS

Something To Live For & Portrait Of The Lion (Ellington)—Duke Ellington and his Orchestra B-8365

At A Little Hot Dog Stand & A Home In The Clouds Barry Wood and his Music B-8375

Three Little Fishies & Show Your Linen Miss Richardson—Kay Kyser and his Orchestra B-8358

Rio Rita & The Sheik Of Araby Swing And Sway with Sammy Kaye V-26213

My Heart Ran Away With My Head & If Ever A Heart Was In The Right Place—Seger Ellis and his "Choir Of Brass" B-8371

To You & This Is No Dream Tommy Dorsey and his Orchestra V-26234

Sunrise Serenade & How Warm Is The Weather Horace Heidt and his Musical Knights B-8372

Blue Evening & If I Didn't Care Jack Marshard and his Orchestra B-8374

Holla Lady & Hot Pretzels Harry's Tavern Band V-26239

MISCELLANEOUS

Two Pieces for Clarinet and Piano (Gregory Tucker)
Robert McBride (Clarinet) and Gregory Tucker (piano)
& Quartettino for Bassoons (William Schuman)
NMQR-1415—\$2.00

Land Of Hope And Glory (arr. M. Retford) (Cornet Solo Sgt. Arthur Hewlitt) & Pomp And Circumstance No. 4. Band Of H. M. Coldstream Guards with Herbert Dawson at the Organ G-C3078, \$2.00

L'Aurore a la Campagne—Chants d'Oiseaux et Cris d'Animaux & L'Eglise de Campagne—Chants d'Oiseaux, Choch, Organ et Choeurs G-K5956, \$1.50

Batteries et Sonneries Reglementaires—Infanterie, Fanfare de Clarions et Tambours, sous la direction de M. A. Courtade CDF237, \$1.50

The Mikado Selections—Louis Levy and his Orchestra with vocal refrain V-26217

Manhattan Beach March & Second Connecticut March—The Goldman Band V-26216

Mood Indigo & Solitude—Reginald Forsythe and Arthur Young (Two Pianos) V-26224

Finlandia (Sibelius)—Reginald Foort playing the Giant Moller Concert Organ V-26225